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DREAM DRAMATIZATION AND PERSONAL GROWTH

by

© Donald E. Miskiman

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled Dream Dramatization and Personal Growth, submitted by Donald E. Miskiman in partial fulfilment of the requirements for the degree of Master of Arts.

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Date: Summer, 1978

ABSTRACT

The aim of this study was to investigate the effects of dream dramatization on dream content and to articulate a model and content analytic system for classifying the kinds of changes in dream content that reflect changes in self-experience. It was predicted that dream dramatization would effect changes in the dreamer's self-experience and that these changes would be contained in subsequent dream content.

To assess the plausibility of the prediction, three issues were examined: (a) For dream dramatization to facilitate self-experience change, dreams should most likely not be unconsciously disguised symbols but rather dreams should be uniquely organized mentation; (b) There may be features of dream content organization that make it especially useful as a vehicle for change in self-experience; (c) There may be features of dramatization per se (independent of dream content) that facilitate changes in self-experience.

The proposed model outlined a sequence of qualitative changes in self-experience. These included: (a) a change of intentionality; (b) a change of competence; (c) a modification of the environment; and, (d) a realization of self. It was predicted that dream dramatization would facilitate a sequence of similar self-experience

changes and that this sequence of changes would be contained in subsequent dream content.

Five participants recorded the dreams they could recall each morning for a period of six weeks. During the middle two weeks of this period they engaged in four, one-hour sessions to roleplay the characters represented in their dreams. Judges scored the dreams using the proposed model and these dreams were then analyzed in an A-B-A design.

No direct evidence of the predicted sequence of changes was obtained. However, a measure of the relative amount of change from category to category indicated that significantly more change occurred during the role-playing period. These data suggested that several dream themes occurred during the roleplaying period and that the participants were in varying stages of progress or regress during the roleplaying period, depending on which dream theme was examined. Post hoc analysis of dreams whose theme matched that used in the role-playing sessions indicated some evidence of progression according to the hypothesized sequence. Specifically, it was found that the shift from passive to self-initiated action in the dream themes occurred as a result of the dream dramatization. The dream dramatization was viewed as an agent which shifted the attention of the participant. The shift of attention resulted from observing and noticing aspects of the environment and/or the participants' own previously ignored behaviour which were brought from marginal awareness into full awareness via the roleplaying process. The shift of attention produced by

roleplaying resulted in a change which was reflected in subsequent dream content.

PREFACE

My eyes are heavy,
I dare not sleep
Or I shall be out
Within a week.

Unable to read,
Hardly able to write,
I try my best
To win this fight.

Slowly, slowly
My head falls low,
Then up with a jerk
As if struck by a blow!

Softly, softly
A warm wind calls
And carrys me up, up -
And my head falls.

And I float, float
Lulled by dreams,
Cushioned in feathers
In a slow easy stream.

Suddenly my eyes pop open,
Something sharp
  Has stabbed my brain,
And a voice tells me to leave
In kind tones
  I fear are feigned.

Bleary eyed I stumble home
Drowsiness has seeped
Within my mind
  And touched my soul,
And now I sleep ...

  Sleep ...
  Sleep ...

- by Hannelore [1]

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CHAPTER ONE: INTRODUCTION

Within every social group, there have evolved beliefs and myths about dreams that give them a place in the scheme of human lives. In some cultures, especially the Senoi, people interpret and use their dreams routinely, establishing their sleep world as an integral aspect of their waking world. In other cultures, especially the anglo North American, people are more indifferent to and ignorant of dreams, establishing the art of interpretation and use only in special circumstances such as therapy. However, whether as routine or exception, specific procedures for dream use are similar in several ways, among them the frequent use of dream dramatization. For example, the Senoi, a small tribe inhabiting the Malaysian rain forest, use a "psychotherapy" that provides an effective format for the integration of dreams into their waking lives. Every morning at breakfast, Senoi families listen to the dreams of the younger children of the tribe. The child is praised for having the dream; and the family discusses its significance and decides the action the child needs to take to be in accord with the dream - how he or she could change his or her behaviour or attitude in future dreams and what special gestures should be made. Later in the day the older children and adults meet at the tribal council where

dreams are discussed and performed for their personal and social implications. The performance entails one member acting the part of a dream image and with this confronting other council members who give their reactions and suggestions. This method of using dreams is based upon the Senoi theory that people internalize images of those with whom they have contact and that these images carry with them feelings which either help or hinder the relationship. This method and theory of the use of dreams is quite similar to the use of dreams in some therapies, especially Gestalt (Latner, 1976). In Gestalt therapy, the dreamer is asked to act the part of each dream image. Encounters are then conducted between these images with the aim of helping the dreamer in his or her daytime relationships.

The assumption that there is a direct and continuous relationship between dreaming and life-style underlies this use of dreams by the Senoi method or by Gestalt therapy and serves as a general framework for the present study. This continuity view is supported by studies of the incorporation into dreams of salient presleep events or concerns and by studies that show correlations between waking and dream content measures of personality. Hall and Nordby (1972) present evidence from the content analyses of dream series to substantiate the continuity view. They found considerable congruence between what a person dreams about at night and what a person does or thinks during the day. Specifically, for some subjects, there was an inverse relationship between dreams and actual

behaviour and a positive relationship between dreams and imagined behaviour in the area of sex and aggression. For most of the subjects there was a positive relationship between dream content and actual behaviour in the area of sex and aggression. In all other aspects of life that they examined, there was a close correspondence between dreams and actual behaviour.

In addition to this study, there is a series of studies which have employed diagnostic tests to demonstrate the relationship between aspects of personality and dream content. Sarason (1944) collected dream reports and administered the Thematic Apperception Test (TAT) to 25 institutionalized mentally retarded girls. Although he presented no quantitative data, the illustrative cases he presented showed a substantial degree of similarity between the themes expressed in the dream reports and in the TAT stories. Likewise, Rychlak and Brams (1963) compared the presence or absence of four major themes in the dream reports of 41 college students with their scores on the Minnesota Multiphasic Personality Inventory (MMPI) and the Edwards Personal Preference Schedule (EPPS). They found that students whose dream reports contained many affiliative themes tended to be socially responsible, orderly and introverted. Those whose dream reports contained fewer affiliative themes scored higher on the MMPI Hypomania, Schizophrenia and Dominance scales, suggesting dominance and withdrawal from interpersonal relations. Students whose dream reports reflected anxiety, frustration or hostility as a major

theme scored higher on the MMPI Hypochondriasis scale and higher on the EPPS Change scale. Following a slightly different procedure, Cohen (1973) compared the dreams of 27 male and 32 female subjects categorized as masculine or feminine on the basis of Femininity scores on the California Psychological Inventory. He found that subjects with sex role orientation contrary to stereotype had more unpleasant dreams than subjects whose sex role preference was congruent with stereotype, reflecting the former's concerns about out of role behaviour. In a similar study by Cohen and Cox (1975), forty-five subjects were preselected for high or low neuroticism and were assigned to a positive or negative (stress) presleep condition. The correlation between positive versus negative condition and valence of presleep and dream affect was, as predicted, significant for high neuroticism but not for low neuroticism subjects. In general, the effect of stress on the dreams was to facilitate unpleasant affect, excitement and more indirect or symbolic representation of presleep events.

Finally, Domino (1976) collected dream reports from 62 students which were rated on 15 personality dimensions and compared these with the scores on the same dimensions as measured by the EPPS and the Adjective Check List (ACL). Six EPPS scales and ten ACL scales correlated significantly in a positive direction with their appropriate dream rating scales indicating a communality of themes in both the dream reports and the results of personality inventories. Domino suggests that this work, when viewed along with these other studies, indicates that

the relationship between personality aspects and the content of dreams is a well-established fact.

The personality variables studied are in all cases indicators of affect-laden concerns, needs or cognitive styles. Affectively neutral, skill or intelligence variables do not appear to be correlated with dream content; at least no reports of these effects are available. Accordingly, there is evidence to suggest that although neutral presleep stimuli rarely affect dream content, affect-relevant presleep stimuli consistently do (Cartwright, 1974). Witkin and Lewis (1967) documented the way in which thoughts and feelings stirred in the waking state are transformed in subsequent dreams. Their procedure was to have the subject undergo an arousing experience just before he or she went to sleep. Two different arousing presleep events were used on different occasions: a sexually charged film and an encounter with another person through the medium of suggestion. Dreams following each of these exciting presleep experiences were obtained by awakening the subject during each REM period of the subsequent sleep session. For comparison, dreams were obtained on another occasion following the viewing of a neutral film. They found that dreams following the neutral film contained less of the obvious sexual symbolism apparent in the dreams that came after the sexually exciting film. Prominent elements of the charged film and suggestion session appeared in subsequent dreams, whereas the dreams after the neutral film contained relatively peripheral elements of the film.

In a similar study, Goodenough, Witkin, Koulack and

Cohen (1975) studied the effects of stress on the affective content of dreams as well as on REM period eye-movement activity and respiration. Sleep records and dream reports were collected from 28 subjects following the viewing of stress (subincision and birth) films and neutral (educational travelogs) films during four sessions. They found, as predicted, that the stress films increased anxiety in subsequent dream content. As measured by both mood-checklist responses and Gottschalk-Winget-Gleser assessments of dream content, anxiety was significantly greater following the stress films than following the neutral films. In another study which used films as experimental stimuli, Cartwright, Bernick, Borowitz and Kling (1969) exposed 10 male subjects to a stag movie during the day. Dream content reports were collected for four subsequent nights to trace the effect on dream content of this strongly affect-arousing visual stimulus. Based upon Hall and Van de Castle (1966) dream content norms, these investigators found that there was a significantly higher proportion of use of common sexual symbols in the dreams of these subjects than in the dreams of a similar sample of males who had not seen the film. Cartwright (1974), using a different form of affective presleep stimuli, found further evidence of the impact of affective stimuli on dream content. A self ideal-self trait discrepancy (identified from Q sorts for 19 subjects) was used as a presleep stimulus. Subjects were instructed to wish to change their trait so as to reduce the discrepancy. Dream reports were collected for each REM period that followed. She found that a blind judge rated

the target trait as present in the dream content of a significant number of subjects while two other nontarget control traits were rated as not present in the dreams of a significant number of subjects.

Data from two studies (Tart, 1964; Tart and Dick, 1970) also indicate that presleep suggestions can increase the probability of dreaming on a related topic. Attempts were made to assess quantitatively the extent to which each individual's dream was influenced by the presleep suggestion. This was done by counting the number of elements from the suggested topic that appeared in each dream. In both studies it was found that at least 50% of the subjects dreamed on the suggested topic and that the dreams contained the potential elements. Breger, Hunter and Lane (1971) have demonstrated the parallelism of waking and dreaming expressions of situation-induced conflict and individual coping styles in subjects whose dreams were obtained in the laboratory after experiencing the stress of being the focus of an experimental group therapy. They propose that the changes in dream content following stressful experiences are indicators that the dreamer is attempting to overcome the stress by integrating some of its elements into the dream.

These studies have involved the presence of something novel (an arousing film or trait discrepancy) before the onset of sleep. There is also evidence from studies which have used the absence of something usually present to support the view that affect-relevant stimuli affect dream content. Bokert

(1965) examined the extent to which thirst and thirst-related auditory stimuli could influence dream content. He found more thirst-related dream content on days when subjects were water deprived than on days when they were allowed to drink water. In another study, Wood (1962) found that social isolation for a period of one day affected the content of dreams occuring that night. Specifically, he found a significant increase in social intercourse in the dream content for all subjects when they were isolated as compared to when the same subjects were not isolated.

Up to this point, research has been presented to indicate a continuity between measures of lifestyle and dream content and to indicate that affect-relevant presleep stimuli affect dream content. There is also a body of research to indicate that dreaming of affect-relevant events affects subsequent relevant waking activity. In a study involving REM deprivation, Greenberg, Pillard and Pearlman (1968) showed subjects a stressful movie in the evening and then repeated the same movie the next morning. In this study some of the subjects were REM deprived, some were awakened a comparable number of times during NREM sleep and some were allowed to sleep through the night between the viewings. They found that the REM deprived subjects showed less adaptation to the second viewing than either the control awakening or the uninterrupted sleep subjects. That is, the dream deprived subjects acted as if the second viewing were a first viewing.

In contrast to these results, there is evidence to

suggest that dream integration will result in a greater arousal in subsequent responses to a stressful film. DeKoninck and Koulack (1975) assessed the role of dream emotionality in adaptation to stress. Sixteen subjects slept in the laboratory for three nonconsecutive nights. On the third night subjects saw a stressful film before going to sleep and again in the morning. Contrary to their predictions, they found that subjects who exhibited more emotionality at the second film presentation tended to be those who had more incorporations of film elements in their dreams. Thus, unlike the Greenberg, Pillard and Pearlman (1968) study, it appeared that film incorporation interfered with the adaptation to stress. However, parallel to the Greenberg, Pillard and Pearlman study, DeKoninck and Koulack found that a group of subjects who saw the film twice tended to be more anxious at the second presentation than subjects who slept during the interval. In addition, they reported that although the film had little effect on dream mood, morning film-induced anxiety tended to be accompanied by anxious dreams and on the baseline night dream mood was positively correlated with postsleep mood. They state that this suggests that the affective components of the remembered dreams tended to influence postsleep mood (i.e., subsequent waking behaviour).

The results of a study by Cohen and Cox (1975) support the view that dreams reflect personality and presleep situations as well as supporting the notion that dreaming of affect-relevant events affects subsequent waking activity. Forty-five subjects were preselected for high or low

neuroticism and were assigned to a positive or negative (stress) presleep condition. As well as the results concerning personality and dream content reported earlier, they found that subjects who dreamed overtly or symbolically of the presleep situation had a marked positive change in "state of mind". Specifically, postsleep affect was more positive and post-debriefing attitude toward the experiment improved dramatically from pre-debriefing levels. Greenberg (1970) has proposed a hypothesis about dreams and memory which accounts for these results. He assumes that each person in the course of his or her daily life has experiences that are emotionally meaningful, in terms of the present and in terms of what these experiences might remind him or her in regard to earlier life experiences. Greenberg continues by stating that dreams serve to make these new experiences of the day part of the memory system in association with earlier memories of similar emotional meaning, and that these new experiences and the emotions they evoke would be dealt with in similar or novel manners as the earlier memories.

To test this hypothesis, Greenberg, Pearlman, Fingar, Kantrowitz and Kawliche (1970) determined the kinds of psychological changes that occur in dream deprived subjects. They started with the assumption that whatever changes might occur would depend upon the baseline personality, determined by the Rorschach and Holzman projective tests, of each subject. Subjects were tested under baseline conditions, after three nights of REM deprivation and after three nights of control

awakenings from NREM sleep. They found that the greatest changes occurred following REM deprivation. The typical defenses seen on baseline testing were not apparent after dream deprivation and material which had been well defended against in baseline tests appeared after dream deprivation in a much more open fashion. In another study, Grieser, Greenberg and Harrison (1972) found that REM sleep facilitated retention of material containing affective components from a presleep experience while NREM sleep facilitated retention of nonemotional material.

Following these lines of research it is evident that there is a continuity between measures of lifestyle and dream content; that affect-relevant presleep stimuli affect dream content; and, that dreaming of affect-relevant events affects subsequent waking activity. Since dream content contains and reflects affective waking behaviour and aspects of personality, and influences subsequent behaviour, then attentiveness to this dream content by the use of dreams (that is, by the acting of the dream content in a manner analogous to the acting of a stage play script) might influence and enhance subsequent aspects of personality. Neither current nor earlier dream function theories provides a precise indication as to how dream use might influence personality and it is difficult to make specific predictions based on them.

It has been suggested that dream use by the Senoi "reorganizes the dreamer's internal experience in such a way that his personality becomes unified" (Garfield, 1974, p. 114).

On a similar path, Perls (Baumgardner and Perls, 1975), proposes that the dream is an existential messanger which points out avoidances to being "whole". Through dream use one begins to assimilate, to grow and to integrate the disowned parts. For Downing and Marmorstein (1973) dream use serves the function of providing a vehicle for people to move through the five layers of personality towards being truly authentic. Sabini (1972), documents the experiences of group participants in a community setting using an adaption of the Senoi dream use principle. She concludes that the dream group members developed a clear sense of the interaction between dreams and waking life; they found the interaction quite specific and were able to use their dream messages in waking life. The group members found that the dreamwork definitely made the dream life and waking life more connected and as this connection increased, the dreams became more helpful. Unfortunately, these observations are largely anecdotal and lacking experimental controls. It is important, therefore, to provide evidence to answer the question as to how dream use might influence subsequent personality variables. The present study was designed to explore this question; specifically, to investigate how the daytime activity of dream use (in this study, the acting-out of a dream) might influence dreams and how these dreams might reflect changes in self-experience. Self-experience, in this study, was defined according to what Jones (1970) refers to as "perceptiveness in depth" - the perceptiveness of self; awareness of the diversity within self; self insight

in the senses that modern psychology has come to associate with psychological health and the optimal development of self-actualizing personality patterns" (Jones 1970, p. 185). It is predicted that dream use will effect changes in the dreamer's self-experience and that these changes will be reflected by being contained in the subsequent dream content.

Within the approach to test this hypothesis, there are two main impediments. First, dream use, as studied in therapeutic contexts is generally confounded with other therapeutic interactions, therapist demands or type of therapy. Garfield (1974), points out that patients in therapy describe having Freudian-type dreams (sexual and aggressive symbolism in the dream content) when they consult a Freudian analyst. The same patient, when he changes to a Jungian therapist, shifts in actual dream content to Jungian-type dreams of mandalas and archetypes. Second, there are methodological problems with the measurement of changes in self-experience. Self-experience is a subjective and personal process occurring inside the person and as such cannot be directly observed and measured but must be inferred from observable behaviour. The problem, as Wylie (1969) notes, is that there is no adequate way of measuring the accuracy of self-perception, although that appears to be what Jones (1970) was referring to in the phrase "perceptiveness in depth".

This study will attempt to cope with these problems. Specifically, it will use a Gestalt therapy approach to dream use to maximize impact and minimize the therapist demands or

intrusions. With this approach, the therapist does not lead or interpret the dreams for the client; the client describes his own dreams and experiences while dramatizing (role-playing) the dream figures. This will reduce the effect of the therapist's demands and the effect of the type of therapy. That is, the therapist will not lead or direct the client and will not offer any dream interpretations based upon any particular therapeutic approach. The therapist will only aid the client with his or her own dream and experiences. With this relative but not complete control, it is expected that changes in self-experience will be due to the effect of dream dramatization and not to a confounding variable. Second, to overcome the impediment concerning the measurement of self-experience changes, this study will investigate self-experience as reflected in dreams without assessing the veridicality of these experiences or concerns. That such a process of self-experience is potentially operating is based upon the view, which has been supported by the cited research, that dream content is most highly associated with the dreamer's waking experience of himself when he is intensely emotionally engaged (i.e., with affect-relevant stimuli).

The aim of the present study is to investigate the effects of dream dramatization (the role playing of dream images and characters) on dream content and to articulate a model and content analytic system for classifying the kinds of changes in dream content that reflect changes in self-experience. Thus, a function of dream dramatization and a method for tracing this function in a dream series will be the central focus of the

study. It is predicted that dream dramatization will effect changes in the dreamer's self-experience and that these changes will be contained in subsequent dream content.

CHAPTER II: SURVEY OF THE LITERATURE

This chapter will examine the literature on dreams and dream use to assess the plausibility of the prediction that dream dramatization affects subsequent self-experience and dream content. Each of the following issues will be examined in turn:

(a) For dream dramatization to facilitate self-experience change, dreams should most likely not be unconsciously disguised symbols but rather uniquely organized mentation.

(b) There may be features of dream content organization that make it especially useful as a vehicle for change in self-experience.

(c) There may be features of dramatization per se (independent of dream content) that facilitate changes in self-experience.

Freud (1952, 1965) believed that dreams served a dual compromise function. According to his approach, unconscious, instinctual drive energy strives for discharge by moving toward the expression of a consciously unacceptable impulse. The reduction in conscious restraints characteristic of sleep permits a symbolic dream expression of the unacceptable impulse. The manifest content of the dream represents a disguised compromise between the latent content striving for expression

and the repressive forces of consciousness. Freud assumed that the action energy would awaken the sleeper were it not for the dream which permits a continuation of sleep through disguised symbolic discharge. Thus, the dream was seen as serving the biological function of preserving sleep, as well as the psychological function of discharging an unacknowledged and unwanted wish.

However, there is no evidence to support the suggestion that disguised (as opposed to direct) representation of disturbing stimuli is more effective in protecting sleep. Bradley and Meddis (1974) measured the latency to arousal from dreaming sleep to a gradually increasing white noise. Dream reports were collected immediately after arousal. They found that dream reports which fairly explicitedly included the stimulus in the dream narrative were found to be associated with higher arousal thresholds, indicating that the representation of the stimulus may have been effective in protecting the continuation of sleep. Although consistent with the sleep protection hypothesis, these data provide no evidence that the incorporated stimuli must be repressed or disguised to serve this sleep protection function. In addition, there is no evidence that disturbing presleep stimuli are more likely to be distorted or repressed. A test of this hypothesis was carried out in two studies by Cohen (1974 a , 1974 b). In the first, infrequent and frequent recallers were compared for dream recall associated with presleep reports of highest self-confidence during a five-day period of presleep mood recording. Theoretically, lowest

self-confidence nights should generate more pressure to repress, if dreams elicited by presleep distress are good candidates for repression. Repression theory predicts less dream recall for infrequent recallers ("repressors") in the lowest self-confidence condition. Just the opposite was found. A second study (1974 b) replicated the results. Again infrequent recallers and, in this study, repressors (subjects below the mean on the Byrne Repression-Sensitization Scale) had more dream recall under the lowest self-confidence condition than in the highest self-confidence condition. These two studies are directly contradictory to the repression hypothesis. Failure of the repression hypothesis suggests that dream content need not be repressed or disguised self-relevant information. Instead, manifest dream content may be used as a source of information about personality functioning even by the dreamer himself. Thus, the dream in this study was viewed as an expression representing important information contained in a symbolic (not disguised) language. The symbolic language results from a shift in dominance from the verbal hemisphere to the non-verbal cerebral hemisphere triggered by the stoppage of flow of serotonin in the amygdala and ventral lateral geniculate during REM sleep (dreaming). Bakan (1975), after considering evidence from diverse sources, concludes that REM sleep provides an opportunity for the exercise of the right hemisphere system while it is functionally disconnected from the left hemisphere system as a result of reduced callosal transmission.

If the dreamer can use manifest dream content as

reflective of his or her own personality function, it may be that certain features of dream content organization make it especially useful as a vehicle for self-experience change. For example, Breger, Hunter and Lane (1971) have demonstrated how dream content may reflect affective schema unavailable in the waking state. From examining the effects of stressful pre-sleep experiences on dream content, they propose that the changes in dream content obtained following stressful experiences are indications that the dreamer is attempting to master the stress by integrating some of its elements (that is, assimilating unusual information into the nervous system) along with their anxious connotations into the dream. Following this line of research it is suggested that dream dramatization may facilitate self-experience change because dream content is constructed from some memory contents organized by virtue of their emotional impact upon the person. This form of affective information may be more salient in dream content than in waking mentation.

Furthermore, there is some evidence that marginal or subliminal stimuli are manifest in dream content but not in waking mentation. Specifically, Poetzl (1917) found that patients who actively hallucinated during the presentation of a picture experienced unperceived fragments of the picture in subsequent hallucinations. Parts of the picture that had been consciously noted during the initial presentation did not occur in subsequent hallucinations. On the basis of these observations, he designed a study in which he predicted that normal individuals would show a similar phenomenon when the usual

suppression effect of the abstracting process is in abeyance, such as during dreaming.

To test this hypothesis, 24 subjects were shown a picture for 1/100 second and asked to report any subsequent dreams. He found that only those parts of the original picture that were unreported at the first showing occurred in the subjects' subsequent dream imagery. These results support the hypothesis presented by Faraday (1975) that dream content provides information and material about persons or events in the waking world that we have overlooked. Perhaps the cognitive orientation of the dream state (as opposed to waking thought) facilitates the recollection of unnoticed material.

Since REM dreams are characteristic of primary process thinking while non-REM imagery are nearer in form to normal waking thought processes, the use of stimulus material which invites both primary and secondary process associations should have a differential effect on these two kinds of sleep activity. This was the rationale used by Shevrin and Fisher (1967) in an investigation of the Poetzl results in the context of REM and non-REM dreams. In their experiment 10 subjects were given, just before going to sleep, .0006 second presentations of either a blank or rebus slide. The rebus consisted of a picture of a pen and knee so devised that it could elicit primary process clang associations such as "penny" or secondary process conceptual responses such as "ink". During the ensuing sleep period, subjects were awakened after both REM and non-REM stages and asked to report their dreams and to give free associations.

They found that rebus effects were significantly more numerous in free associations given after REM sleep and that conceptual effects were significantly more numerous in free associations after non-REM sleep. Also, both rebus and conceptual effects were significantly more numerous in free associations given after sleep as compared to free associations given before sleep. These results indicate that sleep may enhance the recovery of unnoticed stimuli and that unnoticed material will elicit different responses depending upon the stage of sleep. Specifically, the cognitive orientation of the dream facilitated the primary process recovery of unnoticed material, and this information was not contained in secondary process non-REM or waking thought. The recovery of such material implies that dreams provide a self-referent symbolic form which includes information unavailable in the waking state. This is further support for the notion that certain features of dream content make it uniquely appropriate for change inducing self-exploration.

Some features of dream dramatization per se may also facilitate self-experience change. Free associative activity during the waking state may also result in recovery of subliminally presented information. Haber and Erderlyi (1967) provided evidence for this point by investigating the recovery of unperceived items via intervening associational activity. Thirty subjects were shown a picture for 100 m/second and asked to draw what they had seen. They were then assigned to two groups. Group 1 was asked to produce a succession of word associations and then asked whether these were related to the picture. These

associations were then read back and subjects were asked to freely associate to each. After 35 minutes of associational activity subjects drew a picture for a second time. Group 2, a control group, occupied their time in a game of darts. They found that subjects in Group 1 showed a significant improvement between their first and second drawings. The intervening associational activity appeared to facilitate recovery of hitherto unreproduced items, and this improvement, when compared to a second control group, was not due to embellishing the first recall drawing. These results confirm the feasibility of recovering into conscious awareness perceptual material of which the perceiver is initially unaware. As well, they have shown that much of the unconscious or unnoticed material continued to exert a significant influence upon the perceiver's behaviour - in their case the fantasy reproductions of the free association type. Since dream dramatization involves reporting of immediate "here-and-now" mentation; this feature of dramatization may facilitate changes in self-experience.

Furthermore, dramatization is frequently used without dreams to therapeutic advantage and it could be that any device for encouraging self-scrutiny promotes self-experience change. Dramatization per se might facilitate self-experience changes since it is a technique in which: (a) a person scrutinizes his own present and ongoing behaviour with more than average attention given to non-verbal behaviour (bodily postures) and the means by which an individual suppresses unwanted behaviours; and (b) a person is encouraged to explicate and express

the affective implications of those behaviours.

In summary, dream dramatization may have impact because of the unique features of dream content and because of the unique features of dramatization. It has been argued that dreams are uniquely organized mentation which contain unnoticed material; that the cognitive orientation of dreams facilitate the recollection of unnoticed material; and that this unnoticed material can be recovered into waking awareness. It has also been suggested that dramatization focuses upon unnoticed material and that by itself has therapeutic advantage. Thus, by joining the effects of dramatization with the unique features of dreams, it would seem that there would be an enhanced impact by the combination, the dramatization of dreams. Dramatization alone effects change and the combination of this with dreams may effect an impact that promotes self-experience change. In any event, dreams, dream content and dramatization serve to make plausible the prediction that dream dramatization will effect changes in the dreamer's self-experience.

CHAPTER III: PROPOSED MODEL

This chapter will outline the proposed model to describe the sequence of self-experience changes that occur when self-exploration is undertaken and will note the assumptions underlying such a model.

One basic problem, as noted in Chapter I, was to measure self-experience. To deal with this, subsequent dream content was selected as a measure on the basis of the position developed in Chapter I that dreams contain affectively organized information which is likely to be most highly associated with self-experience when the individual is intensely emotionally engaged.

A second assumption underlying the proposed model is that in dreams where the dreamer is controlled by, or depicted as engaging in intentional activity vis-a-vis an antagonist, that antagonist is reflective of an unacknowledged subself, whereas, in a manner analogous to Thematic Apperception Test scoring, the dreamer per se is regarded as a "hero" which carries information pertinent to the dreamer's acknowledged self-concept. Lindzey and Kalnins (1958) have shown that the hero portions of Thematic Apperception Test stories carry information relevant to the participant's self-systems while the non-hero portions do not carry this information. Although this data does not support the first part of this assumption concerning the antagonist, too little research has pursued

this question to reach a confident conclusion and anecdotal clinical evidence such as that previously mentioned in Gestalt therapy suggests that this is a useful assumption.

Observing these assumptions, the following model is proposed to describe the sequence of self-experience changes that occur when self-exploration is undertaken:

The first stage is one in which the dreamer is depicted as passive and even the helpless victim of external forces. The movement depicted in this stage is that of increasing intentionality in the dreamer's activity, especially vis-a-vis an antagonist. In this stage the intentionality of the dreamer may move from the dreamer being depicted as physically absent from the dream setting to the dreamer being depicted as physically present in the dream but not engaging in intentional actions vis-a-vis another character or an environmental press (defined as an impersonal, fatalistic event over which no character has any control). Specifically, the dreamer is the passive victim of aggression by another character, that is, a person, animal or mythological figure (or groups thereof); or, he is the helpless victim of external circumstances over which he has no control; or finally, the dreamer is passively affected by neutral characters or environmental presses. Examples of dream content that reflect this movement are:

(a) "A dead snake was washed onto the beach"

changing to:

"I was washed onto the beach".

(b) "Two people were having a fist fight"

changing to:

"I was hit on the head and thrown into a bathtub".

The movement of intentionality is a change in self-experience which is reflected in the dream content of the dreamer moving from being absent in a dream to being passively present in a dream. In this stage the dreamer does not engage in purposive actions because of his own vacillation, indecision, confusion, avoidance, and/or his choice to restrain himself from action. This is similar to the first stage of psychotherapeutic development described by Rossi (1972 a) in which the individual experiences a problem, is overwhelmed by it and does not know how to cope with it. The change in self-experience in this stage of psychotherapy is a change from being excluded to being present and is necessary before a person can begin to change from within (or have a sense of presence) rather than depend upon conditioning forces from the outside.

The second stage is one in which the dreamer is depicted as acting intentionally toward an antagonist but suffering defeat or failure. The movement depicted in this stage is that of increasing competence in activity vis-a-vis the antagonist. In this stage the activity competence of the dreamer may move from the dreamer being depicted as reacting intentionally to the actions initiated by another character or to an imminent environmental press, to the dreamer being depicted as intentionally and purposefully initiating action without

provocation by another character or other environmental press. The dreamer's actions are, however, met with failure or result in no outcome or in a stalemate. Examples of dream content that reflect this movement are:

(a) "I struck back but my hand stuck to his head"

changing to:

"I hit first but missed".

(b) "The wind blew the window open and I couldn't get it closed"

changing to:

"I opened the door but it led to another".

The movement of activity competence is a change in self-experience which is reflected in the dream content of the dreamer moving from reaction in the dream to initiating action in the dream, but it is action that results in failure. This stage is similar to the second stage of psychotherapeutic development described by Rossi (1972 b) in which the individual will experience the various difficulties and failures of his action. The change in self-experience in this stage of psychotherapy is a change from defensive reaction to one of "failing efforts at initiation".

The third stage is one in which the dreamer is depicted as modifying the environment (the antagonist) to facilitate change. The movement depicted here is from simple subjugation to mutual transformation, i.e., from the image that "problems" must be conquered to an image that self-experience alteration may occur as well. This movement is one in which the dreamer

is depicted as changing from intentionally and purposefully initiating action toward another character or other environmental press and defeating or subduing the other (there is a clear indication of success), to the dreamer initiating action toward another character or other environmental press and the dreamer and/or other being transformed by the dreamer's action. That is, there is a change in morphological state (human to non-human or vice-versa), physiognomic stage (body shape), chronological state (age), emotional stage, role or understanding. Examples of dream content that reflect this movement are:

(a) "I captured the bandit"

changing to:

"I captured the bandit and his body became smaller".

(b) "I ran fast enough to catch the streetcar"

changing to:

"While catching the streetcar, I seemed to grow and grow".

This stage is similar to the third stage of psychotherapeutic development described by Rossi (1972 b). The individual now begins to recognize the presence of extraverted problem solving and experiences himself intensely in a variety of ways. This activity confronts the individual with a variety of new choice points about aspects of his life and change in self-experience is facilitated through the humanistically oriented therapies.

The fourth stage is one in which the dreamer is depicted as realizing the antagonist is another image of

himself. The movement depicted in this stage is also one from simple subjugation of the other self to that of mutual alteration of the self-images. This movement is one in which the dreamer is depicted as changing from a situation in which the dreamer's antagonist is transformed into a representation of self (that is, the dreamer recognizes that the transformation is a part of his own physical or mental constitution) to the dreamer being depicted in a situation in which the two selves (or representation of selves) engage in a conflict in which one may or may not defeat another and both are further transformed. Examples of dream content that reflect this movement are:

(a) "The blinding car lights started looking like my eyes"

changing to:

"I hit the lights that looked like my eyes and we became more friendly".

(b) "During the argument the lady began talking like me"

changing to:

"The yes me and the no me melted together".

This stage is similar to the fourth stage of psychotherapeutic development described by Rossi (1972 b) in which the individual becomes aware of the operation of separation-projection processes within himself and is able to use them for self-reflection. The person can now experience, observe and identify with his own state of division and is not overwhelmed by it as he was in stage one. The individual now strives

for a creative state of mind wherein a consciously facilitated interaction takes place between the various aspects of his association processes (identity, personality, etc.) and there is a synthesis of the disparate aspects of personality into a "whole".

This model, therefore, is one that reflects qualitative changes in self-experience and includes: (1) a change of intentionality; (2) a change of competence; (3) a modification of the environment; and, (4) a realization of self. It is predicted that dream dramatization will facilitate a sequence of similar self-experience changes and that this sequence of changes will be contained in subsequent dream content.

CHAPTER IV: METHODOLOGY

Overview:

Five participants were instructed to record dreams for a period of six weeks. During the middle two weeks of this period, they engaged in dream dramatization in which they roleplayed their dreams. Judges scored the dreams using a newly devised content method and these dreams were then analyzed in an A-B-A design to investigate the effect of roleplaying on dream content and to ascertain the sequence of self-experience change contained by the dream content.

Participants:

Three participants were volunteers obtained by announcing in three senior undergraduate classes that people were needed for a project on dreams. Two additional participants contacted me after hearing of the project from others. Before beginning the study, the participants met with myself and the leader of the roleplaying sessions. They were told the time involvement and procedures of dream recording and dream dramatization but neither the hypotheses nor predictions of the study. The study began with eight participants, but due to personal reasons one did not complete the six weeks and two were disqualified due to their inability to recall at least two dreams per fourteen day period. Thus, there was a total of five participants (three females and two males) in

the study whose mean age was 23 years, ranging from 19 to 26.

Method of Dream Recording:

Since this was an exploratory study, the dream recording method implemented in this investigation was that of home dream reports. The five participants recorded in a dream diary at home the dreams he or she could recall every morning for a period of six weeks. Since various factors such as age, sex, educational level have been demonstrated to influence the quality and quantity of dreams (see: Katzenstein, (1975) for details), each participant also completed a biographical questionnaire (see: Appendix I: Biographical Questionnaire).

Hints for recalling and recording dreams were provided to aid each participant with dream recall (see: Appendix II: Hints for Recalling and Recording Dreams). The participants were given the following instructions in addition to the procedural outline presented in Appendix II:

> "Please describe the dream exactly and as fully as you remember it. Your report should contain whenever possible a description of the setting of the dream, whether it was familiar to you or not, a description of the people, their age, sex and relationship to you and of any animals that appeared in the dream. If possible, describe your feelings during the dream and whether it was pleasant or unpleasant. Be sure to tell exactly what happened to you and the other characters during the dream."

Dream Dramatization:

During the middle two weeks of the six week period, each participant engaged in four, one-hour sessions to roleplay the characters represented in their dreams. These sessions were conducted by a naive (to the aim of the study) leader who was experienced in this area and was a certified counselling psychologist. The sessions were unstructured in nature and Gestalt therapy oriented (see: Downing and Marmorstein, 1973; Perls, 1973, for details) but followed several guidelines. Each person began by relating the most recent dream to the leader. Following this, the person related the dream using the present tense. After establishing the here and now, the person role-played characters and/or objects in the dream by beginning from a single perspective and then engaging in a dialogue between two characters and/or objects. Attention during the session was focused on the participant's interest, concerns and energy as they were explicitly (through words) and implicitly (in body movements) expressed by her or him.

Scoring Procedure:

Upon completion of the six weeks, the reliability estimates of scoring stages and their categories were assessed by presenting two judges with the scoring outline and all dreams from all participants in a random order. Thus, the judges were blind to dream order and to participants. The scoring outline and instructions to the judges are presented fully in Appendix III: Scoring Manual. The following is a brief

description presented here for immediate clarification for the reader.

The Scoring Manual consists of four stages (I, II, III and IV) arranged in ascending order according to the degree of self-experience. Within each stage are numerical categories which are also arranged in ascending order according to the degree of self-experience. Stage I consists of four categories, 1 through 4, and scores the dreamer's degree of intentionality in the dream content. Stage II consists of three categories, 5 through 7, and scores the dreamer's degree of competence in the dream content. Stage III consists of four categories, 8 through 11, and scores the dreamer's degree of modification of the environment in the dream content. Stage IV consists of four categories, 12 through 15, and scores the dreamer's degree of transformation into a representation of self in the dream content.

The entire dream meeting the criterion of over 50 words was used as the unit of analysis and was assigned a numerical score depending upon the category that was reflected in the dream content. If more than one category was contained in the dream, the dream was scored the higher number (1 being lowest and 15 being the highest). The following excerpts from the Scoring Manual represent the criteria used to score a dream and demonstrate the difference in the categories.

From Stage I, the following criteria were used to score a dream category 2:

"The dreamer is physically present in the dream but does

not engage in intentional, purposive actions vis-a-vis another character or an environmental press (an impersonal, fatalistic event over which no character has any control). Specifically, the dreamer is the passive victim of aggression by another character that is a person, animal or mythological figure (or groups thereof). Or, he is the helpless victim of external circumstances over which he has no control. Or, finally, the dreamer is passively affected by neutral (or benevolent) characters or environmental presses. Examples: "I'm lost in a fog."

"I'm talking like a puppet."

"I was suddenly in this wonderland."

"He strangled me and threw me in the bathtub."

"I was captured by cannibals."

"They stole my bicycle."

"She called me a lousy driver."

From Stage II, the following criteria were used to score a dream category 5:

"The dreamer reacts intentionally and purposefully to the actions initiated by another character or to an imminent environmental press but his actions are met with failure, a stalemate, or no clear success. This category is also used when initiation of action is not specified in a confrontation, or if the dreamer is searching for a lost object or person and does not specifically locate it. Reaction should be toward the action of another character or to an imminent environmental press. If not, then it

is scored as avoidance (see category 4).

Examples: "I struck back but my hand stuck to his head."

"We were fighting but he won."

"I searched for the banana but didn't find it.""

From Stage III, the following criteria were used to score a dream category 9:

"The dreamer initiates intentional and purposeful action toward another character or other environmental press and the other character or environmental press is transformed by the dreamer's action. There is a change in morphological state (human to non-human or vice-versa), physiognomic stage (body shape), chronological stage (age), emotional stage, role or understanding. Again there is no transformation in the dreamer.

Examples: "I was walking on grass and it became water."

"I hit her suddenly and she became a banana."

"During the fight I hit him on the chest and he became friendly.""

From Stage IV, the following criteria were used to score a dream category 12:

"The dreamer's antagonist (another character or environmental press) is transformed into a representation of self. That is the dreamer must recognize that the transformation is a part of his own physical or mental constitution.

Examples: "The bear became a baby that looked like me."

"The blinding car lights started looking like my eyes."

"During the argument the lady began talking like me.""

The interjudge reliability of scoring categories was analyzed by following the reliability of scoring methodology presented by Hall and Van de Castle (1966). This method has become standard procedure for the scoring of dream content. This method yielded a total percentage agreement of 92.54% for the total number of 134 dreams by all participants in the study. The last five categories in the Scoring Manual (11 to 15) were not included in this agreement figure since these categories did not appear in the dreams and no judge scored a dream higher than category 10. There was disagreement with the total number of scored dreams (Judge 1 = 132; Judge 2 = 134) and this reflected a difference in word count where Judge 2 included two dreams that were rejected by Judge 1 as not meeting the 50 word criterion. This difference was due to Judge 1 counting words such as "wasn't" as one word and Judge 2 counting them as two words (was not). This disagreement and a disagreement on the classification of eight dreams between judges were resolved by a third person as arbitrator for the purposes of analysis. This resulted in the use of a total number of 132 dreams for analysis, with an arbitration classification for eight dreams.

CHAPTER V: RESULTS AND DISCUSSION

The sequence of self-experience change reflected in the scores of dream content for each chronological period was analyzed to obtain a direction in which possible changes were occurring and to obtain the frequency of occurrence of each category in the dream series. Since the proposed model is similar in structure to others in the literature (Rossi, 1972 a) in that it is progressive and is one that is intended to reflect a consistent change from one period to the next, one would predict: a progressive pattern from earlier categories to later categories in the model across the chronological order of the dream series; a higher proportion of later categories to earlier categories (e.g. the occurrence of stages III and IV) during the roleplaying period (since this is the period of enhanced self-experience via roleplaying) as compared to before and after roleplaying; and, a higher proportion of earlier stages versus later stages in before and after roleplaying periods as compared to during the roleplaying period.

When the scores for all categories for each chronological period were examined, the predicted progressive pattern of self-experience was not found in this study. That is, neither the progressive pattern toward later categories nor the increased proportion of later categories was obtained as predicted. In fact, the occurrence of categories beyond

category 6 was negligible throughout the participants' dream series.

Perhaps this overall sequence was coloured by the emergence of several dream themes for an individual over the six weeks which may be beginning and ending and in various stages of development at various times in the duration of the study. This possibility was suggested by the occurrence of rapid oscillation of dream content scores during the roleplaying period.

To check this possibility, the dreams for each participant were arranged in chronological order and divided into three chronological periods: before roleplaying, during roleplaying and after roleplaying. For each period an absolute change figure was obtained by noting the number of changes from one category to another. For example, if there were five dreams scored in one period and their scores were categories: 1, 3, 2, 2, 4 in that order; a movement from category 1 to category 3 would count as 1; a move from category 3 to 2 would count as 1; no movement from category 2 to 2; and a move from category 2 to 4 would count as 1. Thus, in this example there would be a total of 3 absolute changes from one category to another. A relative change figure was then obtained by noting the number of changes in categories (the absolute change figure) divided by the number of possible changes per chronological period. In the example there are 3 changes and there is a possibility of 4 changes; thus the relative change would be 3/4 or .75. The relative mean change from one category to another per

chronological period is presented in Figure 1.

Figure 1
Relative Mean Change per Chronological Period

Participant	Before Roleplaying	During Roleplaying	After Roleplaying
#1	.50	.67	.43
#2	.67	.89	.50
#3	.67	.80	.50
#4	.30	.63	.57
#5	.75	1.00	.56
$\bar{x}$	.58	.80	.51

A repeated measures analysis of variance was conducted with an analysis of chronological periods by a Scheffe test for multiple comparisons. (A summary of these analyses is presented in Appendix IV: Analysis of Variance Summary). As demonstrated through these analyses, there was a difference between before roleplaying and during roleplaying in which there were more changes in dream content scores during roleplaying than before roleplaying ($p<.05$); a higher number of dream content score changes during roleplaying as compared to after roleplaying ($p<.01$); and no difference in the number of changes occurring before roleplaying when compared to after roleplaying ($p>.20$).

It is evident from the results of these analyses that there is a dramatic effect of dream dramatization upon dream content as reflected by the changes from one category in the content analytic model to another category. Specifically, there were more changes in dream content categories during

roleplaying when compared to either before or after roleplaying. Since the only novel stimulus introduced into the during roleplaying chronological period was the enactment of dreams, one can tentatively conclude that these changes were due to the effect of this stimulus.

These data are consistent with the previously mentioned notion that several dream themes occurred during the roleplaying period and that the participants were in varying stages of progression or regression during the roleplaying period. The possibility arises, then, that the predicted pattern of self-experience changes occurred in dreams whose theme was dramatized during roleplaying. To check this possibility, a main issue or concern arising from the roleplaying sessions was identified by locating for each participant a dream that occurred after two roleplaying sessions and within the middle two week period. A theme which reflected this issue or concern was then traced in the dream series for each individual so that there was a sample dream from each chronological period belonging to the theme. Thus, there was a total of three dreams for each individual, one dream from each chronological period. This analysis was conducted by an independent judge, who was not familiar with the judges' prior classification of the dreams according to the content scheme designed for this study. An example of this procedure is the following presentation of three dreams for participant #3.

The following dream was that which was located within the roleplaying period as a dream occurring after two

roleplaying sessions and was scored by the judges category 6:

"Am at a camp. We are having a dance. At first I am the odd man out but I start dancing. Another chick there, very beautiful and sophisticated. We are wearing long dresses made of jersey. She has taken off her bra, panties and nylons and so have I ... Still have dresses on. Am not a good dancer. A friend of mine (male) comes in and gives me shit for taking off my undergarments ..."

The following dream, scored category 2 and from the before roleplaying chronological period, reflects the theme of infavoidance - narcissim (Murray, 1938) which is presented in the above dream:

"Very popular woman. Make lists of when she goes out ... Also list of characteristics. Man finds out she's cheating. There is another list. Another list of her good qualities ..."

The following dream, scored by the judges as category 3 from the after roleplaying period, reflects the theme of infavoidance - narcissism presented in the above two dreams:

"I look at my face in the mirror and it is so dry it is cracking (it looks like dried mud). I can't believe it and I scratched at my cheek with my nail. The skin falls off leaving an ugly white scratch mark. Wondering what to put on it."

Thus, for this participant, the dream theme begins in the before roleplaying period with a dream scored category 2, moves to during roleplaying with a dream scored category 6

and ends in the after roleplaying period with a dream scored category 3.

The results for all participants are presented in Figure 2.

Figure 2
Dream Categories in a Theme per Chronological Period

Participant	Before Roleplaying	During Roleplaying	After Roleplaying
#1	1	5	4
#2	2	6	5
#3	2	6	3
#4	2	8	6
#5	2	6	5

It can be seen in Figure 2 that in the before roleplaying period, the participants clustered in the first two categories of stage I. During roleplaying the dreams of the participants reflected categories of stage II and in one case, stage III. After roleplaying the participants regressed somewhat to the last two categories of stage I and the first part of stage II.

When the description of the categories is applied to this presentation it is found that in the period of before roleplaying the dreamer is a non-participating observer or inactive participant (participant #1), or the dreamer is physically present in the dream but does not engage in intentional purposive actions with another character (participants #2 - #5). Upon the initiation of roleplaying, which encouraged the exploration of interactions, emotions and outcomes as the

participants engaged in a dialogue between characters and/or objects in the dreams, there is a move from passivity to reaction and initiation of action.

Participant #1 who was present only as an observer becomes involved in the reaction to characters in the dreams during this chronological period. The remaining participants move from being present and passive towards the initiation of action during this period. Three of the participants (#2, #3, #5) intentionally and purposively initiate action which result with failure, while the other participant (#4) initiates action which results in a clear indication of success for the dreamer.

After the roleplaying period, there was a wide range in categories which fell between those in the before and during roleplaying periods and probably reflect the participants level of retention for material integrated or experimented with during the roleplaying period.

In Figure 2 there is a pattern of movement of increasing intentionality and increasing competence across chronological periods from before to during roleplaying in the dream content. It would appear that a focus of the roleplaying (the engagement of interactions) was incorporated into the dream content as the dreams began reflecting reactive and initiative action.

We therefore find that in the before roleplaying period participants were observers or passive participants in the dreams in which they did not have control over the events of the dream. The dreamer's position improved during

roleplaying in that participants became active in the dream by either reacting or initiating action with another character. This movement from passive to active is seen as a progressive move in self-experience and is viewed as being a desirable sequence in which the participants become more biophilous, i.e., a shift towards a preference to construct rather than retain; a preference to see something new rather than confirming the old (Fromm, 1964 a , 1964 b ; Zingle, 1975).

The shift from passive to active in the dream themes occurred as a result of the dream dramatization which may be viewed as an agent acting in a manner that shifts the attention of the participant. This shift of attention results from observing and noticing aspects of the environment and/or the participant's own previously ignored behaviour and is brought from marginal awareness into full awareness via the roleplaying process. The shift of attention produced by roleplaying results in change which is reflected in subsequent dream content.

However, there is a potential confound in an A-B-A design such as the one used in this study. Specifically, during roleplaying activity the therapist may have communicated what is appropriate dream content (activity, competency, etc.). This is especially plausible given the maintenance of dream categories within a theme after dream dramatization has been discontinued. Thus this study emphasizes the need for a more controlled study through the use of appropriate control groups.

Also, the method implemented to identify dream themes in this post hoc analysis was crude and not systematic. There

is the need to develop a means for objectively identifying dream themes. Perhaps the content analysis of dreams as presented by Hall and Van de Castle (1966) may be a beginning point in that dream themes could be identified by the classification of words which reflect or are part of a theme. However, the aim of this study was to present a beginning model which could be developed in future work. In doing so, this study has shown that, even with this basic beginning, changes in dream content resulting from dream dramatization may further our understanding of self-experience change.

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Appendix I:

Biographical Questionnaire

CLIENT FILE NUMBER:_____ DATE: _____

Name _____

Address _____

Phone number _____

Age _____ Date of Birth _____

Sex _____ Marital Status _____

Height _____ Previous Marital Status _____

Children _____ Ages & Sex _____

Place of Birth _____

How many times have you moved: Between cities _____

Within cities _____

City or location lived longest _____

Parents home _____

Current occupation _____

Usual occupation (i.e., trained for) _____

Education level _____

Income level _____

For Students Only:

Do you currently have a part-time job? _____

If yes, number of hours/week _____

type of job _____

Previous Drug Useage:

1. Nonprescription

Name	Frequency
_____	_____
_____	_____
_____	_____
_____	_____

2. Prescription

Name	Frequency
_____	_____
_____	_____
_____	_____
_____	_____

Current Drug Useage:

1. Nonprescription

Name	Frequency
_____	_____
_____	_____
_____	_____
_____	_____

2. Prescription

Name	Frequency
_____	_____
_____	_____
_____	_____
_____	_____

Sleep Background:

How long do you usually require to fall asleep? _____

Average hours of sleep/night _____

What time do you usually go to bed: weekdays _____

weekends _____

What time do you usually wake up: weekdays _____

weekends _____

Do you currently have any sleep disturbance (i.e., do you wake up during the night) _____

Have you previously had any sleep disturbances: Age _____

Frequency _____

Are you tired when you wake up in the morning _____

Are you tired: during the total day _____

during the afternoons usually _____

During early evenings usually _____

Do you currently have any nightmares? _____

Have you previously had any nightmares: Age _____

Frequency _____

How do you rate your general nature of sleep:

1. very bad 2. poor 3. fairly well 4. sound

How well do you generally remember dreams?

1. very poor 2. poor 3. fairly well 4. excellent

When was the last time you remembered a dream? _____

When was the first time (age) you remembered a dream? _____

Was it a happy dream _____ unhappy dream _____

At what age were you told you dreamed? _____

Have you ever written down your dreams? _____

When _____ For how long _____

Do you tell other people your dreams? _____

Whom _____ How often _____

Do you discuss dreams with other people? _____

Whom _____ How often _____

Have you read about dreams? _____

Source	When
_____	_____
_____	_____
_____	_____

Have you taken an academic course about dreams? _____

If yes, when and where _____

Have you seen a TV or heard a radio program about:

Dreams _____ If yes, when _____

Sleep _____ If yes, when _____

Hypnosis _____ If yes, when _____

How often do you think about your dreams?

1. never 2. seldom 3. about once a month
4. a few times a month 5. weekly 6. more than once a week.

How often do you daydream?

1. never 2. seldom 3. about once a month
4. a few times a month 5. weekly 6. more than once a week.

How often do you exercise within an hour before going to bed?

1. never 2. seldom 3. about once a month
4. a few times a month 5. weekly 6. more than once a week.

How often do you exercise within an hour after awakening?

1. never 2. seldom 3. about once a month
4. a few times a month 5. weekly 6. more than once a week.

How often do you eat within an hour before going to bed?

1. never 2. seldom 3. about once a month
4. a few times a month 5. weekly 6. more than once a week.

How often do you engage in sexual intercourse before going to sleep?

1. never 2. about once a month 3. a few times a month
4. weekly 5. a few times a week 6. nightly

Sleep Location:

What type of dwelling do you live in? _____

Do you have your own bedroom? _____

Do you have your own bed? _____

What size is the bed you usually sleep in? _____

How firm would you estimate your mattress to be:

1. very firm 2. firm 3. soft 4. very soft

Does your bed contain: a mattress _____

a box spring _____

legs _____

frame (i.e., headboard) _____

What furnishings do you have in your bedroom? _____

_____

What color is your bedroom? _____

Daytime Activities:

Do you participate in any type of sports? _____

_____

Do you regularly exercise? _____ How long? _____

Do you go for regular walks? _____ How long? _____

If yes, where do you usually walk? _____

During the day, estimate how far you normally walk (e.g., to and from school): _____

Do you own a driver's license? _____

How often do you usually drive? _____

Do you travel often (outside of your current residential city)?

_____ Where? _____

Which newspapers and magazines come into your home? _____

_____

What type of book are you most likely to read? _____

How many hours/day do you watch television? _____

Type of program(s) enjoyed most: _____

How many hours/day do you listen to radio? _____

Type of program(s) enjoyed most: _____

Community or other organizations with which you are affliated:

_____

Are you a member of a political party? _____ Name _____

What is your political viewpoint? _____

What is your religious preference? _____

How often do you attend church?

1. weekly 2. once/month 3. twice/year 4. rarely
5. never.

How religious do you feel you are?

1. very 2. somewhat 3. a bit 4. not at all 5. agnostic

Do you do any type of physical yoga? _____ Type _____

How often? _____ When? _____

Do you do any type of mental yoga? _____ Type _____

How often? _____ When? _____

How often do you eat meat?

1. daily 2. few times a week 3. once a week
4. few times a month 5. rarely 6. never

How do you rate yourself with regard to your general physical health?

1. completely satisfied
2. satisfied
3. just acceptable
4. dissatisfied
5. completely dissatisfied

How do you rate yourself with regard to your general mental health?

1. completely satisfied
2. satisfied
3. just acceptable
4. dissatisfied
5. completely dissatisfied

Have you been in therapy for emotional disturbances? _____

If yes, type of therapy: _____ When: _____

Have you participated in group or individual "growth" techniques (e.g. encounter group)? _____

If yes, type: _____ When: _____

Have you participated in a project similar to this one? _____

If yes, type: _____ When: _____

How interested do you think you were in this project?

1. very interested
2. interested
3. interested a bit
4. not interested

How accurate do you think you have recorded your dreams?

1. very accurately
2. accurately
3. inaccurately
4. very inaccurately

Did your interest in the project increase or decrease as it went along? _____

How concerned about accuracy were you in reporting dreams?

1. very concerned
2. concerned
3. unconcerned
4. very unconcerned

How many dreams did you not report due to personal reasons?

_____

Do you now like or dislike this project? _____

_____

Appendix II:

Hints for Recalling and Recording Dreams

Hints for Recalling and Recording Dreams

1. Always keep the dream booklet and a pen or pencil by your bedside.
2. Make sure there is a dim light or flashlight you can switch on from the bed (for recording dreams during the night).
3. Suggest to yourself several times before falling asleep, "I will catch a dream tonight", or whatever suggestion along these lines that appears to you most.
4. Chronic nonawakeners or nonrecallers might like the additional help of the alarm-clock technique. Set the alarm (which must not be too strident) for approximately two hours after your normal falling asleep time, and thereafter for every two hours during the night. You cannot guarantee awakenings during dream periods, but this way you are likely to get one or even two. If the idea of several awakenings during the night does not appeal to you, set the alarm for a time much later during your sleep period, as dream periods become longer as morning approaches, and in this way you have a very good chance of awakening from one, hopefully with a good dream in mind.

   Note: Hint #4 is for those who want to record their dreams during the night. It is not a requirement; but you might like to try it during a non-busy period - like during a weekend.
5. If you awaken during the night with a dream in mind, very gently sit up in bed and switch on the dim light (if there

is enough light from a window, a light would not be needed to see). It is important not to jolt yourself too strongly into wakefulness, as this tends to obliterate the dream memory. (Some people find it useful to sit up in bed and run through the dream mentally with eyes closed before turning on the light).

6. Immediately write down the dream in as much detail as you can. Make every effort not to doze while doing this or your dream will disappear.
7. If you awaken in the morning with a dream in mind, do not immediately leap out of bed thinking you will mull it over while in the shower. The odds are that you will lose it. Write down the dream while still in bed.
8. In recording or writing down the dream the best method to follow is:
   (a) Note the characters in the dream. If they are familiar to you, write their initials. If they are not familiar to you, write down their sex, approximate age and that they are unfamiliar.
   (b) Note the location (physical surroundings).
   (c) Note in as much detail as possible a description of the events.
   (d) After completing the dream recording note the approximate time.
9. When writing down dreams do not become preoccupied with spelling or grammar, but do try to write in a legible manner.

10. Keep your dreams together in the booklet. Begin each dream recording "session" on a new page.
11. Begin each day on a new page. If there is a day when you cannot recall a dream, write on the page "No Recall Today". This way, days or pages will not be overlooked. If you do not recall a dream in the morning, but think of it during the day, go back to the booklet and write it down.
12. If you happen to recall more than one dream in the morning, write both of them down. Note in the margin the dream that you feel occurred last during the night. If you fill up the page, use the back of the page.
13. If you go on a holiday (such as during a weekend), please try to take the dream booklet with you.
14. If you have any questions pertaining to any aspect of this project, please contact Donald Miskiman (Office: P-455 Phone: 432-5274 office or 439-5015 home).

Instructions

Please describe the dream exactly and as fully as you remember it. Your report should contain, whenever possible, a description of the setting of the dream, whether it was familiar to you or not, a description of the people, their sex, age and relationship to you, and of any animals that appeared in the dream. If possible, describe your feelings during the dream and whether it was pleasant or unpleasant.

Be sure to tell exactly what happened to you and the other characters during the dream.

Appendix III:

Scoring Manual

General Instructions

1. Score only those dreams with at least 50 words.
2. If more than 1 stage is reflected in a dream, note both stages, and score the dream with the highest (latest occurring stage) number (1 being lowest, 15 being highest).
3. Score only those statements which refer to the dream itself. Omit any notes or reactions added by the dreamer.

Stage I

1: (a) The dreamer is physically absent from the dream setting.

Examples: "Two people were having a fist fight."

"A dead snake was washed onto the beach."

(b) Dreamer associations are represented in the dream but the dreamer himself is not present. These associations may be:

(i) Possessive-Relational

(ii) Hypothetical-Referential

(iii) Absentee communications

Examples: "My mother was planting flowers in her home."

"I was supposed to be there but wasn't."

"They talked about me."

"She opened a letter from me."

(c) The dreamer is present as an observer of others, or of the interaction of others, but is not himself an actor or active participant in the dream.

Examples: "I was in the audience watching a play."

"I was an observer in a foreign country where this war was going on."

"I was watching the children play a game."

2: The dreamer is physically present in the dream but does not engage in intentional purposive actions vis-a-vis another character or an environmental press (an impersonal, fatalistic event, over which no character has any control). Specifically, the dreamer is the passive

victim of aggression by another character that is a person, animal or mythological figure (or groups thereof). Or, he is the helpless victim of external circumstances over which he has no control. Or, finally, the dreamer is passively affected by neutral (or rarely, benevolent) characters or environmental presses.

Examples: "I'm lost in a fog."
"I am talking like a puppet."
"I was suddenly in this wonderland."
"He strangled me and threw me in a bathtub."
"I was captured by cannibals."
"They stole my bicycle."
"She called me a lousy driver."

3: The dreamer has physical or psychological defects which he is unable to alter and may be unable to engage in intentional purposive actions vis-a-vis another character or an environmental press.

Examples: "I could hardly walk because my leg was broken."
"I was dying and in a coma."
"They trapped me because I couldn't run fast enough."
"I didn't pass the test because I was too stupid."

4: The dreamer does not engage in intentional purposive actions because of his own vacillation, indecision, confusion, avoidance, and/or his choice to restrain himself from action.

Examples: "I decided not to go home to avoid my parents."

"I kept shifting from left to right, backward and forward."

"I didn't do anything because I was so confused."

Stage II

5: The dreamer reacts intentionally and purposefully to the actions initiated by another character or to an imminent environmental press but his actions are met with failure, a stalemate, or no clear success. This category is also used when initiation of action is not specified in a confrontation, or if the dreamer is searching for a lost object or person and does not specifically locate it. Reaction should be toward the action of another character or to an imminent environmental press. If not, then it is scored as avoidance (see 4:)

Examples: "I struck back but my hand stuck to his head."

"We were fighting but he won."

"I searched for the banana but didn't find it."

6: The dreamer intentionally and purposefully initiates action (without provocation by another character or other environmental press) but his actions are met with failure, or results in no outcome or stalemate (i.e., there is no clear success as a result of the action).

Examples: "I kicked first but missed."

"I opened the door, but it led to another."

"I told him to move, but he didn't."

7: The dreamer reacts or acts intentionally and purposefully toward another character or to an imminent environmental

press and is given aid by a helpful, strong, or magical object or character, without whom or which the dreamer would appear to have failed.

Examples: "When she entered the gym I was encouraged and scored the winning goal."

"He gave me a gun to shoot the robber."

"The dog helped me find the banana."

Stage III

8: The dreamer intentionally and purposefully initiates action or reacts toward another character or other environmental press and defeats or subdues the other (there is a clear indication of success). The dreamer himself is not changed or transformed.

Examples: "I finally made it to the top of the mountain without help."

"I captured the bandit."

"I ran fast enough to catch the streetcar."

9: The dreamer initiates intentional and purposeful action toward another character or other environmental press and the other character or environmental press is transformed by the dreamer's action. There is a change in morphological state (human to non-human or vice-versa), physiognomic state (body shape), chronological state (age), emotional state, role or understanding. Again there is no transformation or change in the dreamer.

Examples: "I was walking on grass and it became water."

"I hit her suddenly and she became a banana."

"During the fight I hit him on the toe and he became friendly."

10: The dreamer initiates intentional and purposeful action and through his action, the dreamer is transformed. The dreamer's action may be a defeat or subjugation of another character or overcoming an environmental press.

Examples: "While running on the grass, I seemed to grow and grow."

"I killed the elephant and I became a dog."

"I shot the sheriff and I became friendly."

11: The dreamer initiates intentional and purposeful action toward another character or other environmental press, and both are transformed.

Examples: "I kicked at the fox and I became taller and the fox became a person."

"I threw the ball; it changed to a comet and my arm stretched for miles."

"As I ran down the road, I became a fish swimming in a river. The road became a river."

Stage IV

12: The dreamer's antagonist (another character or environmental press) is transformed into a representation of self. That is, the dreamer must recognize that the transformation is a part of his own physical or mental constitution.

Examples: "The bear became a baby that looked like me."

"The blinding car lights started looking like

my eyes."

"During the argument, the lady began talking like me."

13: The two selves engage in conflict in which one is defeated or subdued or reach a stalemate.

Examples: "I was arguing with myself in the mirrow."

"I shot the lady whose body was like mine."

"My left arm wrestled my right arm down."

14: The two selves engage in conflict and there is a further transformation of one or the other. One self may or may n not defeat the other before a further transformation.

Examples: "I kept shouting at myself as I became smaller."

"I hugged my other self so he couldn't slip away."

"I killed the person in the crowd that looked like me, and he became older."

15: The two selves engage in conflict in which one may or may not defeat another and both are further transformed.

Examples: "The yes me and no me melted together."

"I shook hands with my other self and we became bigger."

"I shot my shadow and we both became more friendly."

Appendix IV:

Analysis of Variance Summary

Analysis of Variance Summary

Participant	Before Roleplaying	During Roleplaying	After Roleplaying
#1	.50	.67	.43
#2	.67	.89	.50
#3	.67	.80	.50
#4	.30	.63	.57
#5	.75	1.00	.56
$\bar{x}$	.58	.80	.51

Source	SS	df	ms	F
Between	.15	4	.0375	
Within	.31	10	.0310	
Period	.23	2	.1150	11.5*
Residual	.08	8	.0100	
Total	.46	14		

* $p<.01$

Scheffe's Test

Comparison	Ea_1^2	D	D^2	MSDi	F
1-2: 1 -1 0	2	1.10	1.21	.12	12.0**
1-3: 1 0 -1	2	.33	.11	.01	1.0
2-3: 0 1 -1	2	1.43	2.04	.20	20.0*
2-1+3:-1 2 -1	6	2.53	6.40	.21	21.0*

* $p<.01$
** $p<.05$